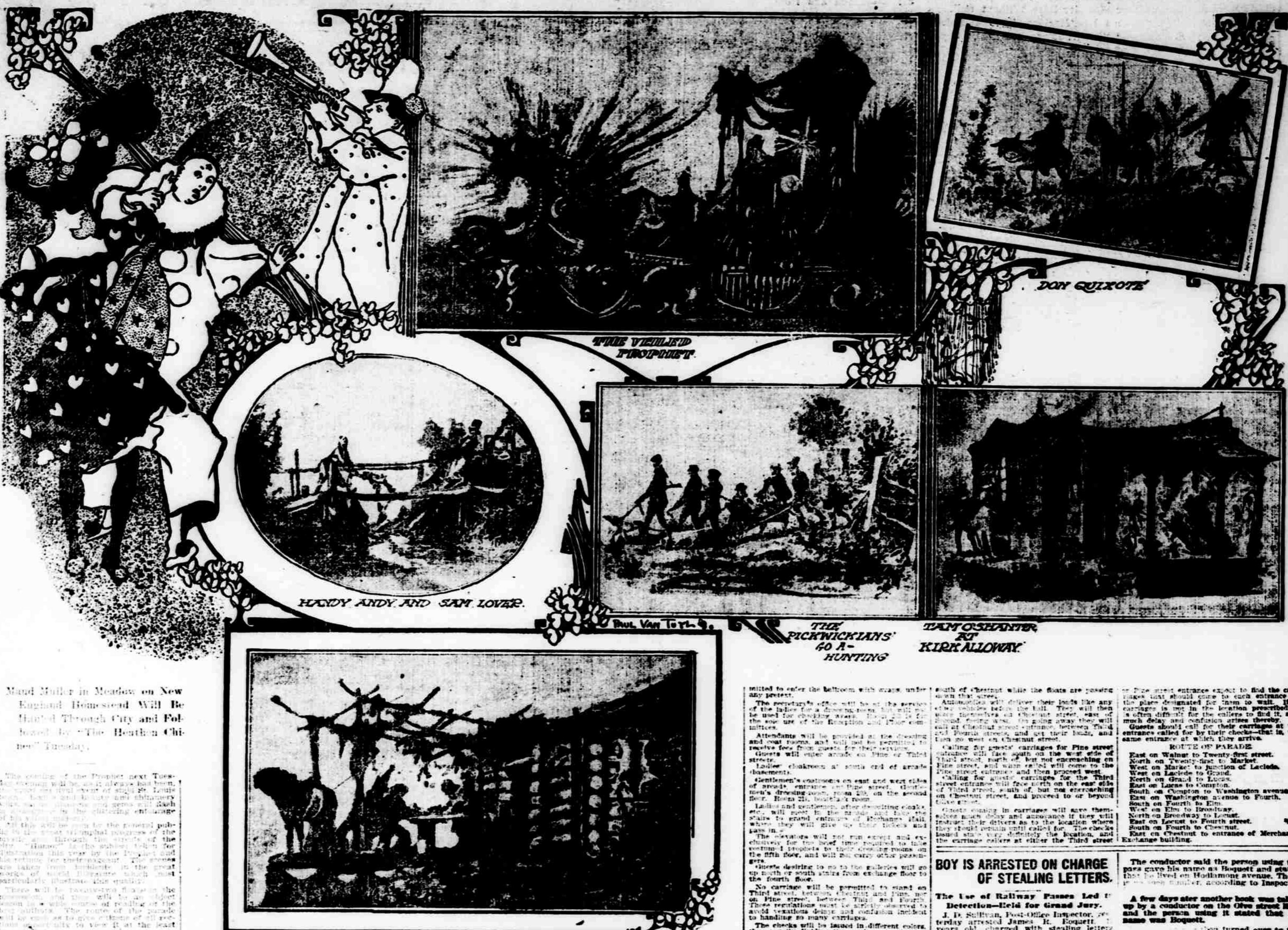


VISIT OF VEILED PROPHET TO BE WELCOMED WITH UNUSUAL CEREMONY; EACH FLOAT WILL REPRESENT WORK OF SOME FAMOUS AUTHOR



Maud Muller in Meadow on New England Homestead Will Be Hunted Through City and Followed by "The Heathen Chinee" Tuesday.

The coming of the Prophet next Tuesday evening will be as it always has been, the great annual event of English St. Louis. Town, town and city and thinlery side, as in days gone and gone will each in its turn be in the gathering throng of the young and old.

All this will be seen by the general public in the great alphabetical progress of the names as through the streets of the city. "Hance" is the subject taken for estimation this year by the Prophet and his retinue for encouragement. The names are taken from incidents in the great series of world literature which most particularly illustrate this quality.

These will be successively displayed on the

There will be parades and floats in the procession, and there will be an object lesson in a wide course of reading of the best authors. The route of the parade will be chosen to give citizens of all sections opportunity to view it at the least inconvenience.

The procession will disband at the Cincinnati street corner in the Merchants' Exchange and after a short rest be and remain until after the balloon room floor in the 14th stage building to open the grand ball and to secure the Queen of Love and Beauty for another year.

The guests at the ball will be governed by the rules and regulations pertaining to described dress, movements of carriages and so forth.

The following constitute the committee in charge of the ball: Reception Committee—W. J. Farren, chairman; Saunders, Sargent, vice-chairman; Floor Committee—L. E. Anderson, chairman; Frank W. Lyon, Amadas Heyburn and A. H. Langford, vice-chairmen.

NO. 1—THE VEILED PROPHET.
First comes the Veiled Prophet on a
great throne of gold and gems, himself
arrayed in robes of gorgeous richness, the
whole balanced upon the back of a gi-
ant dolphin-dragon in a phosphorescent
sparkling sea. Behind the Prophet's head
there pours forth a great stream of light
which illuminates the way to be taken by
the pageant. At either side are the two
high priests of the Prophet, themselves
beautifully clad in garments covered with
gleaming beaded symbols. The ex-
pressions through which the dolphin dragon,
with a rock's comb covered with light
spangles, is full of strange fishes and beasts.
Before the throne of the Prophet burns a
smouldering fire, from amid a bed of flow-
ers.

NO. 2-TITLE FLOAT—"HUMOR"
 Here fair Humor sits in a great spangled shell-chariot drawn by two winged horses, which are led by floating spirits of the air. Humor is a beautiful goddess, as she should be. In one hand she has a bright torch, in the other a scroll, since she rides in her chariot on the fiery winds. By her side sit goddesses in her service, typifying the arts which embellish life; mirth in face of the joy of life, one with a lute and the other with a peacock's wand. The clouds are sprinkled with stars. The shell gives off colors as various as the hues of life itself, in the contemplation of which we find the essence of humor.

NO. 3-SILENUS.
The old bearded Taper has been patronizing the wine cup until he can hardly keep his position astride the donkey. But Silenus is laughing fit to kill. Two rather bib-veined Harpies are trying to keep Silenus in his place, and at the same time keep step in their dance to the cymbals of the elastic youth who follows them out of a grape-arbor. A great jug of wine has fallen by the way and spilled its wealth in the road. From a great oak a dried Bans-dow and laughs at Silenus, offering him a cup, and a dog barks at the jolly old reveler. A great wine-skin with a face on the outside grins out at the crowd, and the whole scene is one of the most reckless folly of the denizens of the

**NO. 4—CIRCE AND HER SWINE-HO-
MERS.**

From Homer's "Odyssey" of surge and thunder comes the poet that He has come to the island of Aeaea, where dwells Circe, a powerful goddess. He and his men heard her singing at her weaving and went into her palace. She gave them *mead* and Phoenician wine with drugs in it. Then she snaked them with a wand and drove them out and into swine, for they took on the heads, hair, voice and hides and bodies of swine. Circe sits on a throne and enjoys the transformed Ithacan sailorsmen, feeding upon meat and acorns and wailing their woes. Back of Circe is a ruined Greek temple. An old dog beats the poor swine with a long stick, and the poor hogs, standing up on their hind legs, are most laughable in their misery. Ulysses wasn't caught by Circe; but he made her change the swine back into sailorsmen, and they all sailed away, only to go straight to the infernal regions.

**NO. 5—COMEDY OF ERRORS—SHAKES-
PEARE.**

as they are caught by the artist here, and their surprise at one another is of the very essence of comedy. They appear in a classic Greek setting of temple and court.

NO. 7—MITSUMMER NIGHT'S DREAM—SHAKESPEARE

upon her take and looks up into the Judge's eyes as he looks down in hers. Something of the wistfulness of the poem is put into the scene presented on the float, with the lamb in the background, the sheepdog and the old farmhouse

NO. 7—SHAKESPEARE.
Here we have the great scene in which the blustering Bottom the Weaver is turned into an ass. He sits wretched in flowers, a fairy whispering in his capacious ear. Titania, the fairy queen, who transforms Bottom's wayward little Puck disports himself before the great ass, and all the other characters of the fairy drama are gathered about in the weird light of the creeling moon. The scene is a gorgeously rich forest effect and a place in which such things as the "transformation" of Bottom might occur.

NO. 8—MERRY WIVES OF WINDSOR—SHAKESPEARE.
Here we have the fat Knight as he appears in Act V, Scene 2, of that play. We see him in his armor, with his sword at his side, and his helmet on his head. He is surrounded by a host of fairies, who are all dressed in green, and are carrying various articles of apparel, such as hats, caps, and so forth. The scene is set in a garden, with trees and flowers in the background.

NO. 16—THE HEATHEN CHINEE—BRET HARTE.
Here's the name of eucine which gave Bret Harte his start to fame and fixed for all time in the Caucasian mind the dominant "peculiar" characteristic of the Chinaman. Ah Sin is here "chuklike and bland." He wears his capacious sleeve laden with caris in abundance. Fierce and fiery Truthful James sits in with him and the redoubtable William Nye. The setting of the scene precedes the cataclysmic moment when, after the discovery of the hold-out of the Chink, by W. Nye, the latter "went for that Heathen Chinese." The setting is that of a wild West settlement about the old fort. The game is

years of age. Some of you may say we are in Windsor Park, and here we find Sir John true to his appointment with his amaranth. He refers, under the oak, that love may make a beast of a man. He is disguised as a Windsor stag—though quite incompletely. Mrs. Ford comes to the trysting place, with Mrs. Page. They are surprised by Sir Hugh Evans as a Satyr, Anne Page, as the Faery Queen, and other fairies. Sir John hides and trembles while he watches the strange group. Later Mrs. Ford's husband and Mrs. Page's husband appear and have their jests with the odd crew.

NO. 9—DON QUIXOTE AND SANCHO PANZA—CERVANTES.

Here are the mighty, romantic Don Quixote on his sorry nag Rosamante and Sancho Panza on his mule. They are just starting on their adventures. Fat Sancho Panza doesn't quite understand why they

ment about the 400th period. The game is interesting for the Chinaman isn't losing as it was planned he would.

NO. 17—DON QUIXOTE IN HIS STUDY.

The Knight of the Sorrowful Countenance sits dreaming in his study, filled with those ridiculous books of that chivalry which Byron says, Cervantes took away. He dreams of what his mind has fed on until it has become crazed. He sees a great book of chivalry whence emanates an ogre binding in chains an imporing maiden, fairer even than his Dulcinea. About him creep or fly mischievous monsters, chimeras dire, some breathing flames. Changing champions of knighthood are shown coming to the rescue of the maiden. There is a background of the Dan's dream castles in Spain.

18—THE PIED PIPER OF HAMELIN.

Well, here's the piper to his many-colored pipe, leading the rats from Hamelin. He has a very gay, gay air about him, and the rats follow him like so many little children. He is dressed in a gay, gay coat, and has a gay, gay hat. He is a jolly, jolly fellow.

Well, here's the piper in his many-colored doublet and hose, piping away and the rats and little boys and girls a-following him in thousands, dancing for very joy. Wise scientists say the story is a myth of a plague of diphtheria that carried off children in Hamelin, that the rats carried the plague, etc., but for that we don't care, only for the story and for its embodiment in this pretty tableau.

NO. 12—GULLIVER'S TRAVELS.

Here we see Lemuel Gulliver when, having proven himself non grata to the people of Lilliput, the people thereof, having tripped him, have tied him with their strongest cords. He is bigger than hundreds of them. They are so numerous that they swarm upon him. They dance upon his frame. They climb into his ears and nose. They have the enormous giant completely at their mercy, and he is making for them a fine Lilliputian holiday. The

Here is one old boat turned into a house, and in the full foreground Mr. Barkis and his chaise-cart. Peggotty's on the seat alongside of Barkis in the damboyan costume of about the early 50s. Mrs. Gummidge, the "lone born creetur," sits her down upon the ground, which she dampens with her tears. Mr. Peggotty waves Barkis and Clara Peggotty a farewell with his big sou'wester and wishes them good luck. They are on their way to church, for the lady was as "willin." NO. 15-MAUD MULLER-WHITTIER

Here we see the maid in the meadow on the summer day. The Judge rides by and salutes and is saluted with her loveliness and rides on. The scene is a typical one in the country.

NO. 16-TAM O'SHANTER-ROBERT BURNS

Bobby Burns's most famous story-poem is of Tam O'Shanter and his terrible night ride home from the tavern and the weird things that happened enough to make him sober everywhere. The last float shows him looking in the window of the Kirk and watching the weird dance of the witches. The mare upon which he stands up in his stirrups is even more frightened than the rider. The witches and spirits dance in a ghostly gray light which now

unes as freeze the blood. On the tombstones in the kirkyard owls blink their eyes and the whole scene makes man's hair stand on end till it lifts his cap. The grotesque shapes of the dancing folk in their queer movements are a vivid presentation of "seein' things," and the canny nature of the performances gives comic tinge to the haunted rider's tale.

NO 5-COMUS. A MASQUE, MILTON.

The scene is an enchanted isle. Comus, perched on a high rock, looks down upon stout and unruly men with heads of asses, cocks, rams and boars, in a frolic dance under a bending tree. Two great dogs sit as if warming themselves at a fire. These brute-humans have been metamorphosed by the art of Circe, who was Comus's mother, though quaffing "his potent liquor in a crystal glass." Comes then a beautiful sylvan woman spirit on her side of the rock. They hearken unto

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NO. 10—THE JUGGLER—JOHN GAY.
 This is from John Gay's "Fables." A traveling magician does, as we say, stunts old and strange before the yokels of out the year 1730. This thaumaturgist eats out of high hats, shakes eggs in handkerchiefs and all that sort of thing. The magician is backed up by a nine-breathing dragon and little devils out his feet.

**NO. 11—HANDY ANDY—SAMUEL LOV-
 ER**

ER.
Faint No. 11 shows a typical scene of bad comedy from the book. A horse has fallen through a bridge and a pair of Irishmen are trying to pull the animal out on either side of the ditch, one tugging at the tail, the other at the head. The horse hasn't helped any by their Herculean efforts, but it all helps some to the amusement of the crowd.

RULES OF THE HALL.
The hall will be opened at 8 o'clock, and no person will be admitted before that hour. Cards will be placed at the entrance to the hall, and no person will be allowed to enter unless provided with a ticket. Tickets must be shown at the entrance and surrendered at the close of the hall. An interval of fifty minutes will occur between the Prophet's entering the building and grand entrance into the hall. Tickets in the hall are not transferable, and must be presented by the person to whom they

be presented by the person to whom they issued.

As there is only one entrance to the gallery, number admitted thereto must necessarily be limited to 60. Therefore, the committee recommends that guests intending to go to the very centre in costume, that will admit them to the ballroom floor, otherwise they must be sent entirely.

A room will be provided on the fourth gallery floor where persons going to the gallery pleasure dance programmes.

Gentlemen will not be allowed seats in the gallery until after the grand entrée. All seats to be reserved for the ladies. Gentlemen are requested to observe this rule strictly.

Ladies are expected to attend in full dress. Those wearing bonnets, hats or wraps will be allowed on the floor. This rule will be strictly enforced without exception.

Gentlemen will attend in full dress. Gentleman's full dress defined: Black coat swallow-tail, trousers and vest, white necktie.

Any member of a military organization who is invited and desires to wear his uniform will be permitted to do so.

Guests upon surrendering their tickets at the box office will receive a coupon, upon presentation of which at the programme counter they will receive a hall programme in return.

The programme will be divided into

ing guests to the Third street approach from the north, as their load will drive eastward before turning. Dupont will be handed to the escort at

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